Ted Barrell
Graphic Design
University of Pennsylvania
School of Design
Fall, 2013

Exercise #1: Modular Letterforms

DESCRIPTION

Create a prototype for a bitmap typeface by designing letters on a grid with squares or with dots. Substitute the curves and diagonals of traditional letterforms with gridded and rectilinear elements. Avoid making detailed "staircases," which are just curves and diagonals in disguise. This exercise looks back tot he 1910s and 1920s, when avant-garde designers made experimental typefaces out of simple geometric parts. The project also speaks to the structure of digital technologies from cash register and LED signs to on-screen font display, showing that a typeface is a system of elements.

Represent the letters A, B, C, P, Q, R, in capitals only. Draw your letterforms on a sheet of graph paper. Consider proportion, weight, and structural features such as height of cross bars, how elements end, how to accommodate curves and diagonals within the grid of squares, etc. Give your typeface a name.

PROCEDURE

Step# 1. Draw pencil studies of both your square and dot type faces. Once those are approved scan in pencils.

Step# 2. Scan sketch and place it in Illustrator document. The art-board. should be 10 inches by 8 inches in size.

Step# 3. Recreate the pencil sketched font in Illustrator using the square or elipse tools.

Step# 4. After review of the your vector letter forms we will create lowercase versions of your modular typefaces. Letters A, B, C, P, Q, R will once again be represented.

FINAL DELIVERABLE

You will turn in a captial and lowercase version of your modular letterforms. That means you will have two sepearate print outs to mount. They can be either squarish or made of dots. They must be printed in black and white on a 10" x 8" sheet mounted to a 12" x 10" black presentation board. Artwork must be centered on the print out and the print must be centered on the art board.

SCHEDULE

Tues. 09/03 – Start modular grided pencils studies in class.

Thurs. 09/05 – Due: Capital letterforms are due at the begining of class. Start work on lowercase letterfroms in class.

Tues. 09/09 – Due: Two digitally rendered modular typefaces printed and mounted. Introduce Exercise#2.

First sketchbook review.

GRADING

Effort is a big part of this first exercise. Quality of conceptual sketches and development as well as finish presentation are considered when grading this piece.







Wendy Neese



Brendon McClean

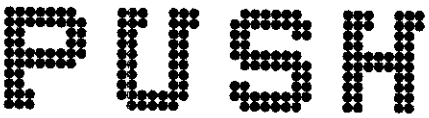


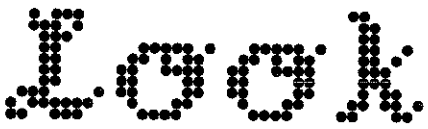
James Alvarez

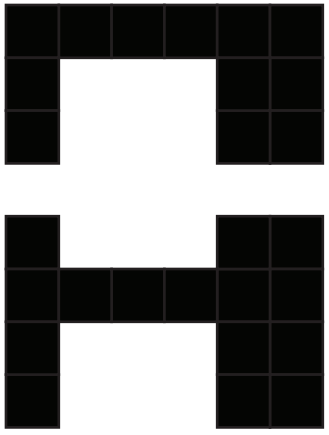


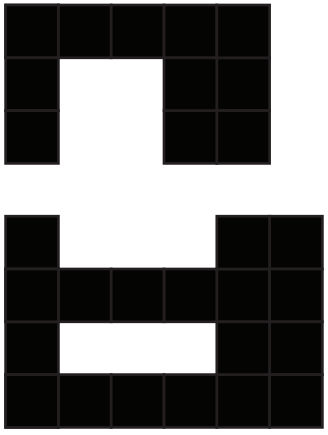
Joey Potts

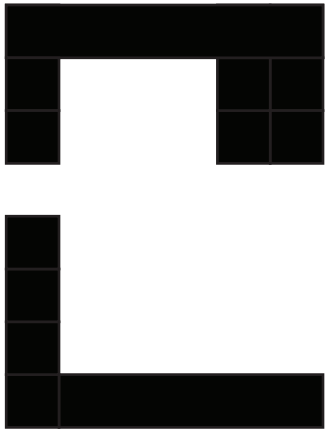




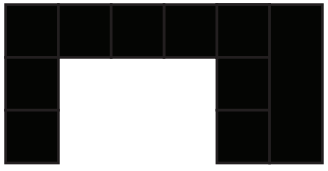




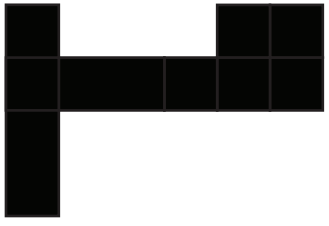


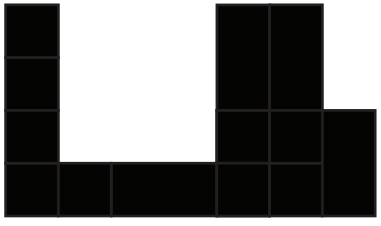


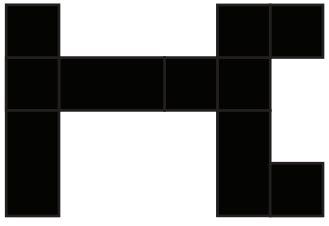














Exercise #2: Space and Meaning

DESCRIPTION

You can express the meaning of a word or an idea through the spacing, sizing, and placement of letters on the page. Designers often think this way when creating logotypes, posters, or editorial headlines. In this project, physical processes such as disruption, expansion, and migration are expressed through the spacing and arrangement of letters. The round Os in Futura make it a fun typeface to use for this project.

Things to consider when manipulating your letterforms: scale cropping, shifting, turning, repeating. You must use the font Futura Bold and keep your letterforms in black and white. When manipulating your letterforms you must convert text to outlines.

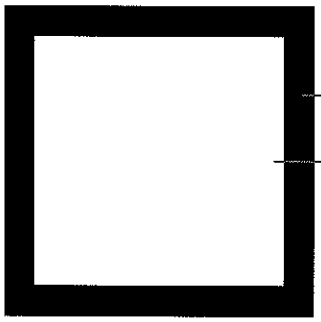
PROCEDURE

Step# 1. Pick three of the words from the list to right to render. Sketch out 10 possible compositions of each word for a total of 30 sketches.

Step# 2. Once sketching is complete move on to rendering in Illustrator in a 8" x 8" square.

FINAL DELIVERABLE

You will turn a black and white 8 inch x 8 inch print out to mount. Please make the board 10 inches by 10 inches so there is a one inch border on all sides.



SCHEDULE

Tues. 09/10 – Start space and meaning exercise in class.

Thurs. 09/12 – Due: 30 sketches due along with one digitally rendered word. Introduce Exercise #3 Alignment.

Tues. 09/17 – Due: Exercises #2. Space & Meaning as well as exercise #3 Alignment will be due.

GRADING

Quality of conceptual sketches and development as well as finish presentation are considered when grading this piece.

delight
guilt
worry
desire
anxiety
fear
paranoia
tension
surprise
lust
trust
honor
suspicion
longing
faith
disbelief
doubt
conviction
certainty
hope
grief
melancholy
joy
dismay



Exercise #3: Alignment

DESCRIPTION

Use modes of alignment (flush left, flush right, justified, and centered) to actively interpret a passage of text. The passage to the right, from Walter Ong's book Orality and Literacy: The Technologizing of the Word, explains how the invention of printing with movable type imposed a new spatial order on the written word, in contrast with the more organic pages of the manuscript era. The solutions shown here comment on the conflicts between hard and soft, industrial and natural, planning and chance, that underlie all typographic composition.

PROCEDURE

Step# 1. Pick a poem/passage of your choice that has around 100 words. Try to pick a poem that stimulates a visual in your mind.

Step# 2. Rougly sketch out different alignment approaches you may want to take. 30 sketches total before the end of class.

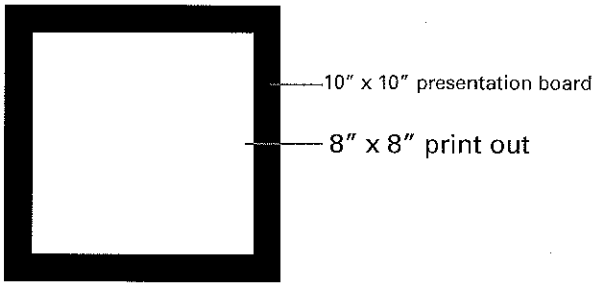
40 sketches = Lines (no text)

Step#3. Using InDesign create a new 8" x 8" document. Aling your text right, left, centered and justified. Please use the font Garamond for this exercise. The italicized version of Garamond is also permitted to use.

Step# 4. Feel free to play with leading and tracking of the passage.

FINAL DELIVERABLE

You will turn a black and white 8 inch x 8 inch print out to mount. Please make the board 10 inches by 10 inches so there is a one inch border on all sides.



SCHEDULE

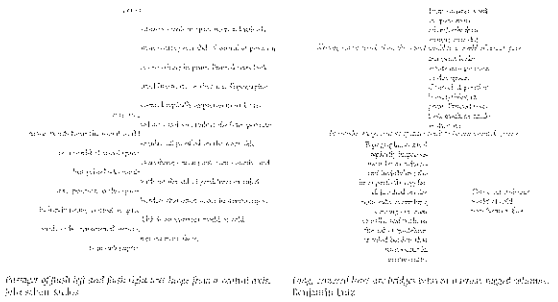
Thurs. 09/12 – Due: 30 sketches due along with one digitally rendered word. Introduce Exercise #3 Alignment.

Tues. 09/17 – Due: First look at exercise #3. Review for first quiz.

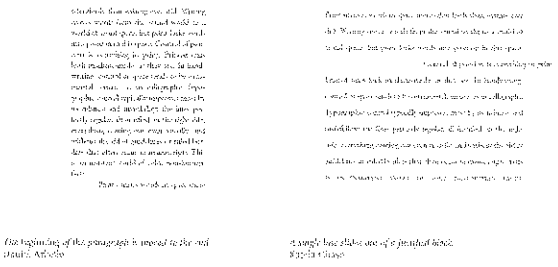
Thurs. 09/19 – Due: Exercises #2. Space & Meaning as well as exercise #3 Alignment will be due mounted. Quiz.

GRADING

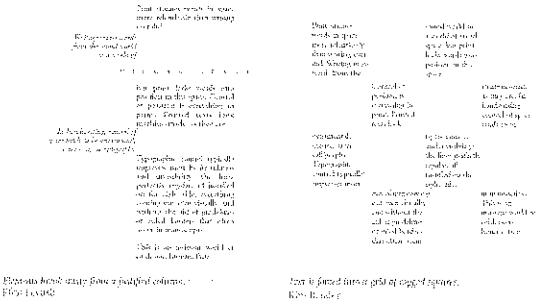
Quality of conceptual sketches and development as well as finish presentation are considered when grading this piece.



Text can go flush right & left to give a more dynamic look. The two paragraphs meeting will create a vertical axis in the middle.



Notice how that first sentence in the second paragraph to the right grabs your eye by breaking the barrier of the grid.



The aid of a grid makes the layout to the right especially dynamic.

Howl

Part II

What **SphinX**
of **cement**
and **aluminum**

bashed Open
their **SkullS**
and **ate up**
their **brains**
and
imagination?

Moloch!

S o l i t u d e !

Ugliness!
F i l t h!

Ashcans and
unobtainable dollars!

Children screaming
under the stairways!

Boys sobbing in armies!
Old men weeping in the parks!

Moloch! Moloch! Nightmare of Moloch! Moloch the loveless!

Mental **Moloch! Moloch** the **heavy** judger of men!

Moloch the incomprehensible **prison!**
Moloch the crossbone
soulless jail
house
...

PROJECT 1:LOGO & LETTERHEAD

Part 1: Resume

Description

We have been exploring the fundamentals of typography and typographic expression. We will discuss the vocabulary and principles of a grid, hierarchy, repetition, rhythm, tone, balance, and composition. You will set type for the purpose of readability and legibility, while also displaying type in a expressive and meaningful way. The text for this project will be your existing resume (including cover letter) to date. Your goal is to use contrast of type weight, white space, & order of information to create an elegant display of information.

Font: Univers family only
Color: black & white

Procedure

1. Look at the text as a whole and break it down into groups (name, contact, address, education, experience, etc...). Determine the hierarchy of the content (i.e. what is the most thing?, what is secondary?, what is tertiary? etc...)

2. Using the techniques discussed in class, start sketching (in pencil) the possible techniques used to create the structure and hierarchy of the content.

3. Execute your sketches in Indesign, using Paragraph styles and Character Styles. Also, Keep in mind, you will also be choosing the paper stock that you will be printing on.

Final Presentation

The standard size of a resume & cover letter is 8.5" x 11". Although, the final document(s) can be any size, but they should be the same size. You will present laser print outs of the resume & cover letter, unmounted.

Part 2: logo & stationary

Description

A logo is defined as an identification device consisting of a visual image to explain the meaning of a company, corporation, agency, organization, business or product. You will research, study, and develop a logo that represents you. The logo should reflect you as an individual, artist, thinker, or all of the above. It should represent your philosophy and beliefs, while also being a esthetically pleasing image. The final logo will be black and white and may be in one of the following categories:

Symbol

Marks without type used to identify a company, agency or institution; can be legally protected. Unique, simple gestalt, quick impact. Costly to promote, visually explain meaning, with no confusion with other symbols.

Lettermark

A Letter or Letterform used to identify company, often to shorten long name, not pronounceable.

Word mark/Logotype

Word or words in type to identify company, brand, project, group. They are pronounceable and often have complex gestalt, type relation challenges.

Combination Mark

Symbol and logo used together, also called signature. Constant space relationship.

Procedure

1. Begin by brainstorming and creating a list of personality traits, values, beliefs, quirks, habits, hobbies, and other words that will help you define as much about yourself as possible. You should prioritize/edit the list down to a handful of words or phrases that will be the starting point in the visual development.

 What is it you want to visually represent? Begin with a series of thumbnails. In your visual journal create a set of 4 columns across and 4 columns down the page. Leave plenty of space between each thumbnail, no crowding of images. Begin making rough sketches 1/2 by 1/2 inch, no bigger, keeping detail to a minimum. Ideas will be fine-tuned and refined later. Try many variations. Do individual pages in the categories listed above.

Consider a minimum of 50 completely different ideas before you evaluate which is successful. Take your most successful ideas and begin refining these. Keep to the 1/2 by 1/2 inch size until you begin refinement of a specific idea. Now, you may begin to work bigger. When you explore other options, you may need to work bigger than 1/2 inch and then reduce down to this size to evaluate the success of these ideas. At 20 symbols per page, you should have 5 pages of ideas before any refinement takes place.

Your symbols/logos and other category should include high figure/ground, simplicity (gestalt), totally unique, positive association, easy identification, abstraction level, ability to reduce to 1/2 inch square, one color (black), negative space, symbol weight, flow, direction.

2. In developing your sketches, progressively eliminate unnecessary elements until you have reached the point where the image can no longer be simplified without losing its meaning. Continually refine your idea in terms of visual quality.

Your idea should combine interest with a very clear meaning, with the simplest form that is pleasing to the eye.

3. Finally, you will apply your final logo to a letterhead application (i.e. letterhead & business card). A standard business card size is 2" x 3 1/2" or 3 1/2" x 2" and the standard letterhead size is 8.5" x 11", but you can use any size(s) you wish. The logo should be close to the same size on both the business card and letterhead. Consider paper stock as part of the design element.

Business Card Content: Name, title, address, phone, fax, mobile phone (optional), website, email.

Letterhead Content: Address, phone, fax, mobile phone (optional), website.

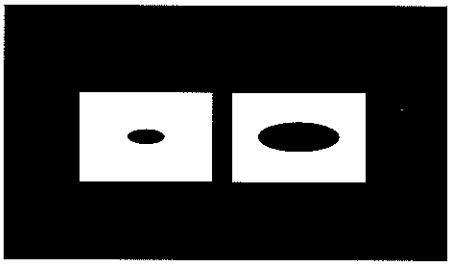
Final Presentation

Logo

You are to mount your final mark in black and white in the following sizes: .5" & 3" on black LetraMax board with the appropriate amount of white space around the logo.

Resume, cover letter, & stationary

The final document(s) can be any size, although, they should be the same size. Your resume & cover letter should be printed on the letterhead.





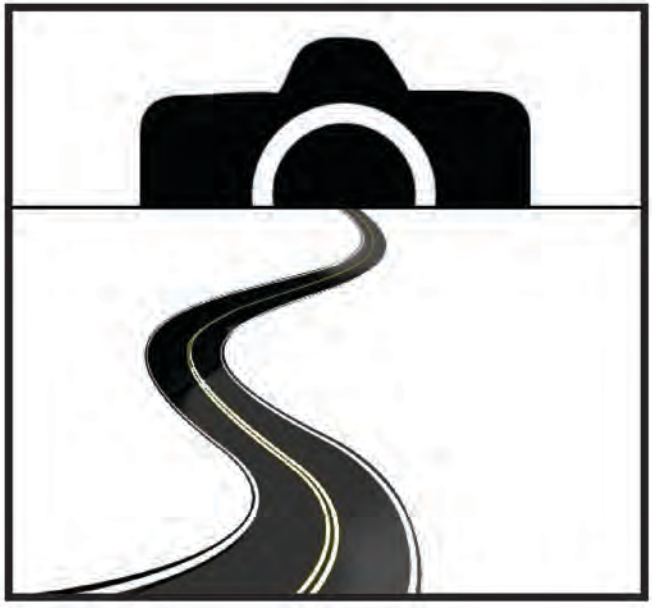
Schedule

09.19 – introduction to Project#1 / Quiz review

09.24 – P1 logo ideas class review / quiz
09.26 – P1 class review

10.01 – P1 class review
10.03 – P1class review

10.08 – P1 final critique / intro to Project# 2
10.10 – No Class! Fall break!





Ted Barrell

206 Rochelle Ave. Philadelphia, Pa. 19128 (267) 250-9640 ebarrell@upenn.edu tedbarrell.wordpress.com

Profile

Diverse combination of experience in academic research and creative environments
Strong skill sets in technical applications, verbal and written communication, and customer service
Experienced videographer specializing in live music, documentaries, and legal depositions
Proficient with analog and digital audio and photographic equipment and media
Experienced video editor (Final Cut Pro)

Education

Gettysburg College, Gettysburg, Pennsylvania — August 1993 – May 1997
Bachelor of Arts in Religious Studies
Theatre Arts Minor

College Year in Athens, Athens, Greece — September 1996-December 1996

Production Experience

Director, Videographer, Editor, Writer, and Producer for Legacy of the Maya
2004 - 2006
Produced video installation for Painted Metaphors exhibit at The University of Pennsylvania Museum of Archaeology and Anthropology

Videographer and photographer specializing in live music production
2005 - Present
Philly Rising open mic at World Café Live
Rothbury Music Festival
Philadelphia Folk Festival

Production Assistant – Immediate Solutions
2008
Provide technical support and manage load-in and load-out for multimedia installations

Video Specialist: Legal Media
1999 - 2000
Independently record depositions for Philadelphia and New Jersey District Courts
Process and deliver media on same-day turn-around schedule

University of Pennsylvania, Liberal and Professional Studies/School of Design:
Continuing education in Videography and Design
2012 - Present

Academic Experience

Data Analyst
University of Pennsylvania School of Medicine, Department of Epidemiology and Biostatistics
March 2001- Present
Support development, implementation, and study close-out/analyses of NIH-funded clinical trials
Interface with study sponsors and Federal funding organizations to monitor and resolve immediate study needs and implement long-term strategies for publications
Provide customer service support, train, and certify research coordinators and data entry staff for multi-center clinical trials
Write, edit, and proofread technical documents and case report forms
Coordinate agendas and materials for weekly and large-scale study meetings with principal investigators and project managers
Report, monitor, collect, clean, and query study data using Microsoft Windows and Oracle applications
Create development documentation and test database applications
Develop multimedia elements for clinical trials and faculty presentations



Ted Barrell

206 Rochelle Ave. Philadelphia, Pa. 19128 (267) 250-9640 ebarrell@upenn.edu tedbarrell.wordpress.com

Dear Greg and Jeff,

I am writing to apply for the Pre-production Location Scout position for Motion. I have been a fan of the show since its inception and have seen many episodes produced from coast to coast. Being familiar with your show and production processes, I believe my background and skill sets would be a good fit for the needs of your crew and the Live Well Network.

From my years of producing live music videos and being a photographer at music festivals around the country I have an appreciation of the challenges that present themselves at new and unfamiliar locations. I have learned to adapt my methods and production processes to make the most of each production opportunity. Also, due to the nature of recording live music and having one chance to capture the experience and the best of the bands' performances I have developed and eye for detail in the preparation process and flexibility while shooting. I can certainly appreciate your crew's efforts in similar environments and how in both circumstances it is critical to capture the best possible material in order to have the maximum options in the editing room. Also, since I am accustomed to working on the road and in an unsupported capacity, I am confident I can provide quickly the material this position requires in order to relay to you the possibilities for each potential location. Being a seasoned traveler and from the East coast, I would be able to provide a wide prospectus of locations which you may not yet have had a chance to explore or get familiar with yourselves.

As a fan of the show and an admirer of your production style it has been a pleasure to write you this letter. I welcome any questions you may have and would look forward to assisting with or participating in the show in any capacity that may work best in the future. Safe and happy travels!

Thanks very much,

Ted Barrell

PROJECT 2: BOOK JACKET

Description

You will select and study the work of an artist (any artist) that you find inspiring. The artists may be from any time period and should be of a notable stature. You will come up with the title and design the book jacket of their autobiography. You will design the front cover, spine, back cover and flaps of an artist's autobiography. You can incorporate quotes, photos, illustrations, textures. The inside front cover flap must have one paragraph of text about the artist.

Procedure

1. Brainstorm a list of artists and narrow it down to 3 or so.

2. For each artist, make a list of elements/words that define them and their work and how you might use those element(s) in your design. Think about the size, shape, and title during this phase.

3. Once you have the 3 artists narrowed down and a rough working title come up with a mind map for two of your artists.

4. Take your two mind maps as a starting point and thumbnail 30 ideas total. Choose which you feel is the most interesting. Consider the design details in the spine, flaps, and back cover.

5. Execute your idea in InDesign, Photoshop, and/or Illustrator.

Final Presentation

You are to mount your cover and the full jacket separately on 2 separate LetraMax boards with the appropriate margins and borders.

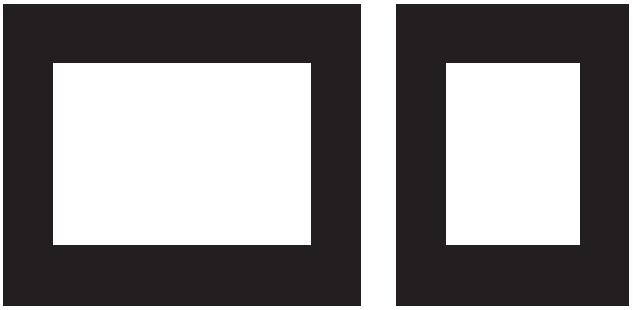
Schedule

10.08 — Project #1 Due. Start mind mapping for Project #2
10.10 — No Class! Fall Break

10.15 — 30 4" x 6" sketches due.
10.17 — In-progress class crit.

10.22 — P2 work in class.
10.24— P2 final crit / intro to P3



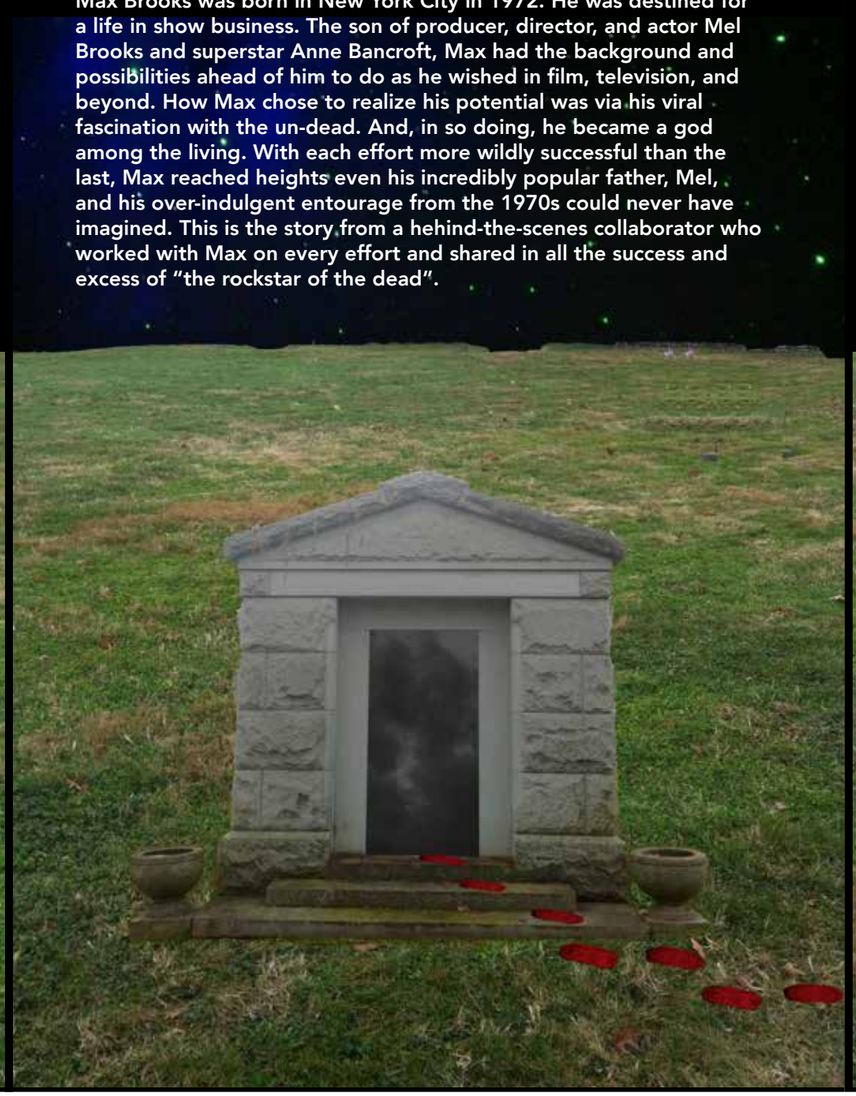






Frederick Fråånken-SteenIII is a successful plastic surgeon who lives in Pismo Beach, California... self-admittedly due to the plethora of clothing-optional beaches and wealthy female clients. "Dr.F", as he affectionately called by those clients, descends from the Frankenstein family of corpse-reanimation fame. Fråånken-Steen and Max Brooks collaborated on all 50 of Max's zombie films. "Dr.F" served as producer, a role he enjoyed so as to show off his favorite female cliets and make new fans. Frederick eagerly looks forward to reviving the recently belated Max with his grandfathers' reanimation techniques...which can't go wrong. He anticipates getting right to work on their next project which will be titled:
"Night of the Living Stiffs".

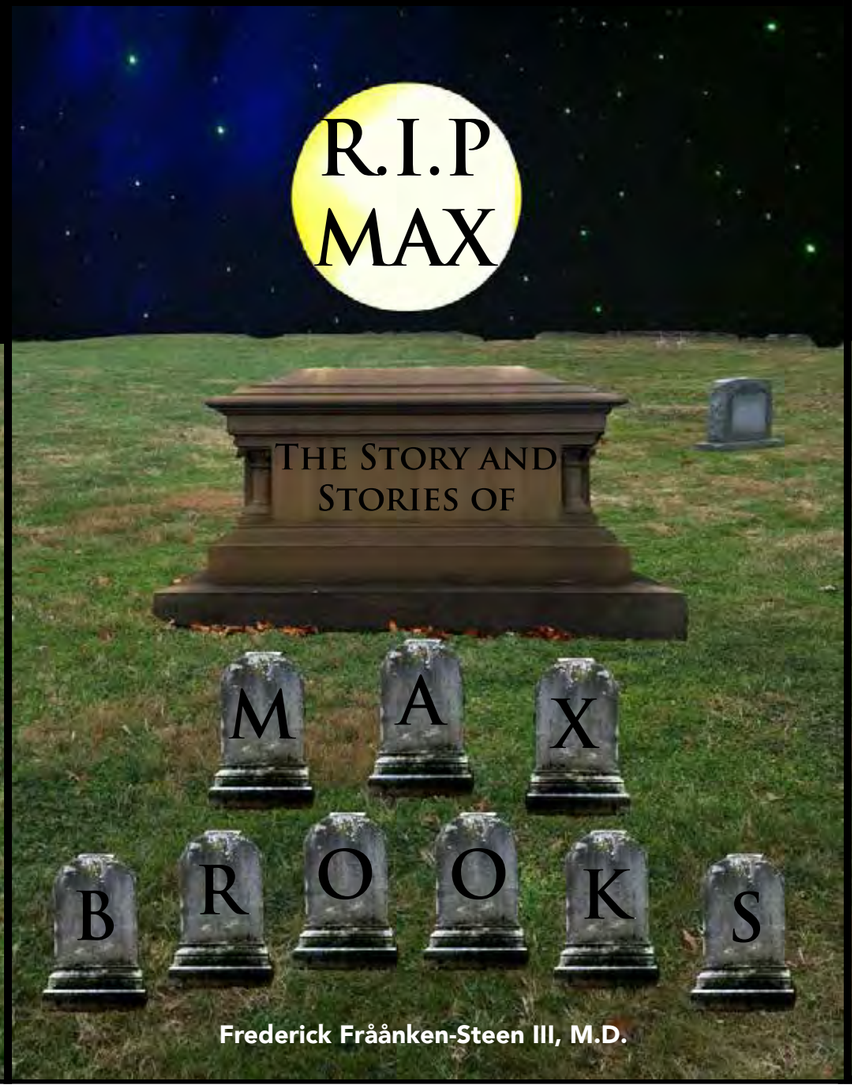
Max Brooks was born in New York City in 1972. He was destined for a life in show business. The son of producer, director, and actor Mel Brooks and superstar Anne Bancroft, Max had the background and possibilities ahead of him to do as he wished in film, television, and beyond. How Max chose to realize his potential was via his viral fascination with the un-dead. And, in so doing, he became a god among the living. With each effort more wildly successful than the last, Max reached heights even his incredibly popular father, Mel, and his over-indulgent entourage from the 1970s could never have imagined. This is the story from a hehind-the-scenes collaborator who worked with Max on every effort and shared in all the success and excess of "the rockstar of the dead".



R.I.P MAX

The Story and Stories of Max Brooks

Frederick Fråånken-Steen III, M.D.





Max Brooks
Born: May 22, 1972
Died: Dec. 31, 2071

Max Brooks, beloved father, husband, author, producer, actor, and post-apocalyptic troop leader died New Year's Eve 2072 just before the stroke of midnight. After all home celebrating the holiday heard strange noises out-side, the wily 99-year-old grabbed his trusty zombie assault rifle and went out to investigate.
Unfortunately, he stepped too close to his zombie defense fence and was promptly electrocuted.
"No matter!" the author of this book was noted as exclaiming to the press. "We'll have him up and reanimated in plenty of time for the premier of his 50th zombie movie production!
World War ZZZ".

Censorship is the control of speech and other forms of human expression by government bodies.

PROJECT 3: CENSORSHIP

Description

The visible motive of censorship is often to stabilize or improve the society that the government would have control over. It is most commonly applied to acts that occur in public circumstances, and most formally involves the suppression of ideas by criminalizing or regulating expression.

You are going to design 1 poster that will either highlight the positive or negative aspects of a topic within censorship.

You can use your own photography, found imagery, along with Illustrator and Photoshop. As the image maker, you have the ability to take things out of context by editing, cropping and combining images to give new meaning to your images with the choices you make.

Consider how image manipulation can be used to your advantage, but how it can also have ramifications. Be aware of the sources of your images and choose carefully for quality. Images from the web will not have enough resolution to reproduce well. Think about what you want the viewer to see and how they might respond to your images. In creating the final image, success will be in the details. The quality of your poster and the attention given to its rendering will be what makes it believable.

Procedure

1. Choose a topic within censorship (i.e. Wiretapping, Visual Art, School Prayer, etc...). The more specific your topic the more successful the project will be.

2. In less than 20 words, write a description of your idea/concept (what do you want to communicate and how are you going to do that?). Be as specific as possible.

3. Start to write and/or sketch out your design(s). Identify what images you will need and how the images will sit in the composition. Your sketches can be rough. Don't worry too much about detail at this point, but consider how your ideas will translate into a poster.
 The important thing is to find your idea/concept.
 You should have about 10-15 ideas on how to communicate your message.

4. Reduce/Edit your ideas down to 3-4 ideas that you want to focus on. Make a specific plan about methods you are going to use to create your imagery draw, scan, find, and use software to create your images.

Final Presentation

Your final poster should be printed in color 16" x 20".

Schedule

10.24 — workday / intro to P3

10.29 — Topic selection and sketches due

10.31 — P2 final crit / Refined poster sketches due

11.05 — First look at digital posters at full size.

11.07– P3 due In-class crit / Intro to P4 & final

RESOURCES

The National Coalition Against Censorship
http://www.ncac.org/

The Censorship Pages
http://www.booksatoz.com/censorship/

The Index for Free Expression
http://www.indexonline.org/

Quotes on censorship
http://cgd.best.vwh.net/home/anticens.htm

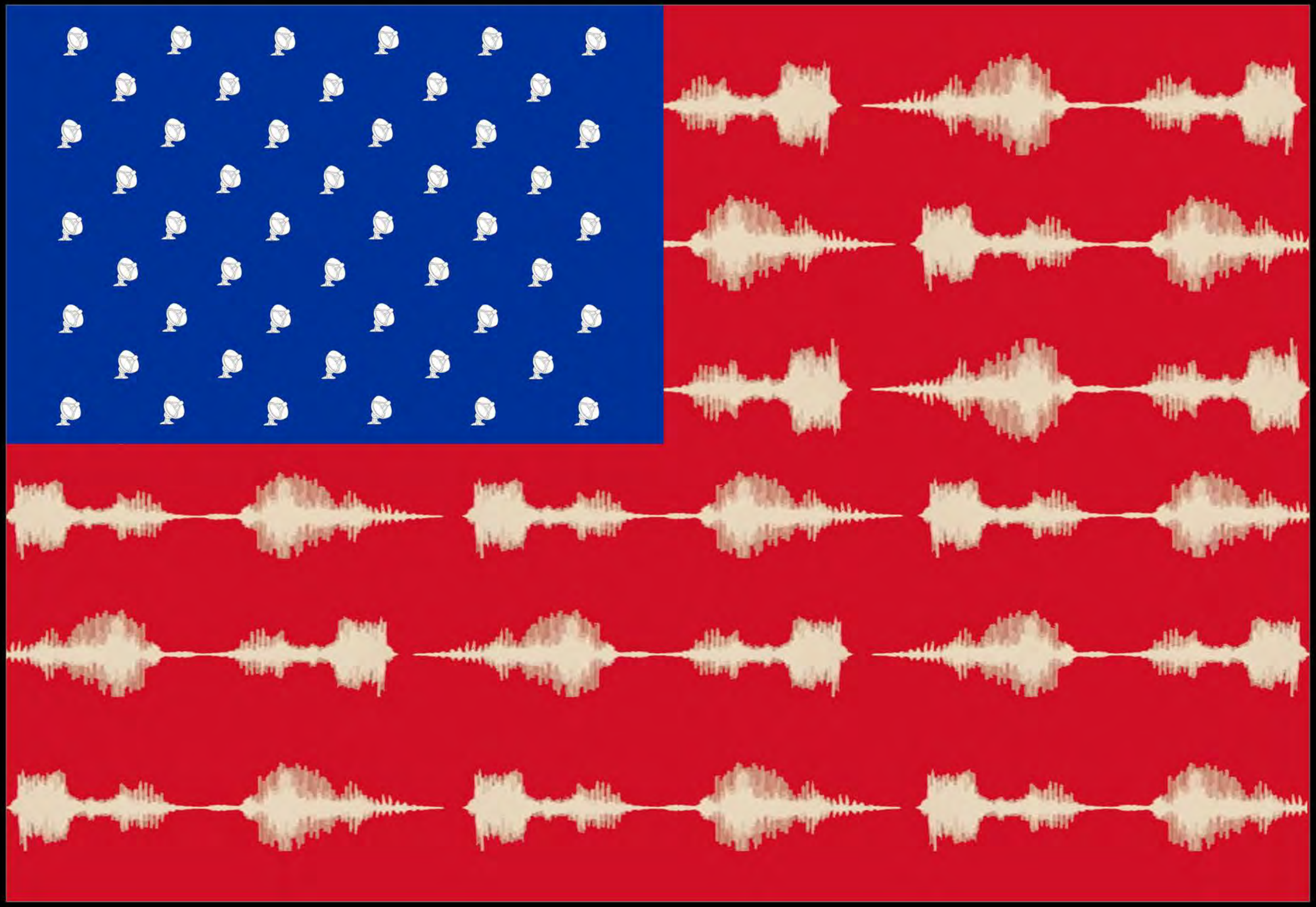
News articles and links
http://www.newstarget.com/censorship.html

American Civil Liberities Union
http://www.aclu.org/freespeech/censorship/index.html

Federal Communication Commission
http://www.fcc.gov/

Types of Censorship
Corporate
Political
Religious
Military
Moral

Potential Topics
Wiretapping
Visual Art
School Prayer
Theater and Performance
Music (explicit lyrics)
Banning Book
Internet
The Patriot Act



Choose Your Words Carefully

You're On the Record

Rebranding is the creation of a new name, term, symbol, design, or a combination of them for an established brand with the intention of developing a differentiated (new) position in the mind of stakeholders and competitors.

PROJECT 4: FOOD TRUCK REBRANDING

You will select an existing food truck near campus to redesign their logo, takeout menu and truck graphics.

PROCEDURE

1. Find a food truck in or around University City. Shoot a side profile, front and back of vehicle. Pick up a menu and any other printed material they offer to promote themselves.

2. Bring pictures and printed materials back to class to give everyone a good understanding of the food and the overall vibe of your truck selections.

3. Present sketches of logo redesign and truck graphics.

4. Present 3 revised sketches of the logos, menus and truck graphics. 6 sketches total. 3 sketches of the menu.

6. Execute logo, truck graphics & menu digitally.

SCHEDULE

11.07 – Intro to P4

11.12 – P3. Posters due. Pictures of truck & sketches due.

11.14 – Headcase visit. Revised food truck sketches posted to Lore.

11.19 – Initial digital designs due for logo and truck graphics.

11.21 – Menu, logo & truck graphics due.

11.26 – First look at digitally rendered logo, menus & truck graphics

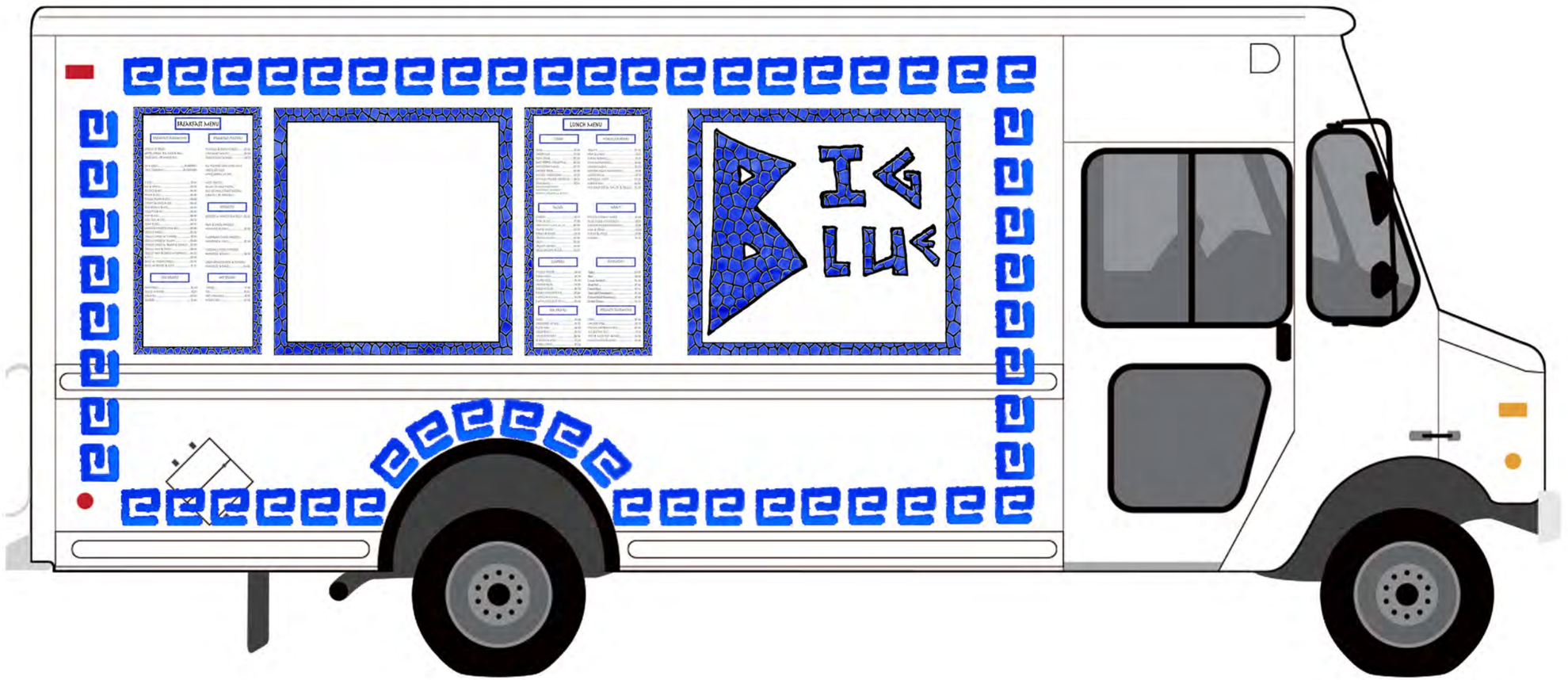
11.28 – No class Thanksgiving

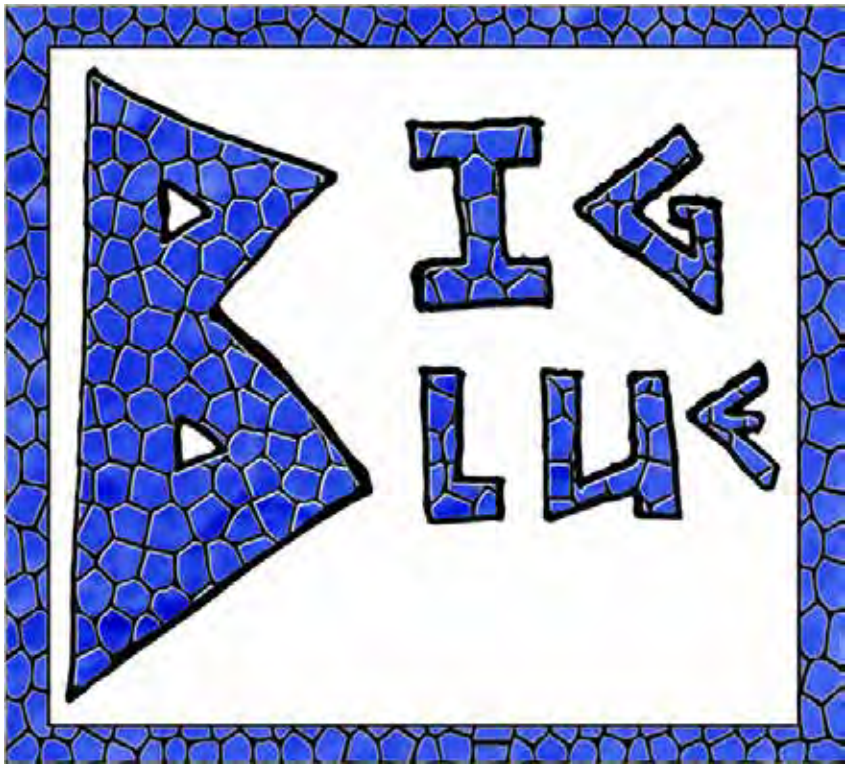
12.03 – Initial digital designs due for logo and truck graphics. Sketches for portfolio due.

12.05 – P4 due. Initial design of portfolio due.

12.10 – Mocked up portfolio due.

12.17 – Final crit from 5 - 8pm. Final portfolio due.


BREAKFAST MENU
LUNCH MENU
BIG BLUE


BIG
BLUE

BREAKFAST MENU

BREAKFAST SANDWICHES

CHOICES OF BREAD:
WHITE, WHEAT, RYE, KAISER ROLL,
SHORT ROLL, OR HOAGIE ROLL.

ON A BAGEL..... $1.00EXTRA
ON A CROISSANT.....&1.00EXTRA

2 EGGS.....$3.00
EGG & CHEESE.....$3.50
SAUSAGE & EGG.....$4.00
BACON & EGG.....$4.00
TURKEY BACON & EGG.....$4.00
TURKEY SAUSAGE & EGG.....$4.00
BEEF SAUSAGE & EGG.....$4.00
SCRAPPLE & EGG.....$4.00
HAM & EGG.....$4.00
PORK ROLL & EGG.....$4.50
STEAK & EGG.....$4.50
WESTERN OMELETTE ON A ROLL.....$5.00
GRILLED CHEESE.....$3.00
GRILLED CHEESE W/ TOMATO.....$3.50
GRILLED CHEESE W/ BACON.....$4.00
GRILLED CHEESE W/ BACON & TOMATO.....$3.00
GRILLED HAM & CHEESE.....$4.00
GRILLED HAM & CHEESE W/ TOMATO.....$4.25
B.L.T.....$3.50
BAGEL W/ CREAM CHEESE.....$2.00
BAGEL W/ BUTTER & JELLY.....$1.75

SIDE ORDERS

HOMEFRIES.....$2.00
BACON (4 SLICES).....$2.50
SCRAPPLE.....$3.00
SAUSAGE.....$3.00

BREAKFAST PLATTERS

PANCAKES & FRENCH TOAST.....$5.00
3 PANCAKES W/MEAT.....$6.00
FRENCH TOAST W/MEAT.....$6.50

ALL PLATTERS COME WITH YOUR
CHOICE OF TOAST:
WHITE, WHEAT, OR RYE

MEAT CHOICES:
BACON, SAUSAGE PATTIES,
BEEF SAUSAGE, TURKEY SAUSAGE,
SCRAPPLE, OR PORK ROLL.

OMELETTES

WESTERN W/ HOMEFRIES & TOAST...$6.00

HAM & CHEESE OMELETTE
HOMEFRIES & TOAST.....$5.00

MUSHROOM CHEESE OMELETTE,
HOMEFRIES & TOAST.....$5.00

VEGETABLE CHEESE OMELETTE,
HOMEFRIES & TOAST.....$4.50

GREEK OMELETTE (FETA & TOMATO),
HOMEFRIES & TOAST.....$6.00

HOT DRINKS

COFFEE.....$1.00
TEA.....$1.00
HOT CHOCOLATE.....$1.50
HERBAL TEA.....$1.00

LUNCH MENU

STEAKS

STEAK.....$5.00
CHEESESTEAK.....$5.50
PIZZA STEAK.....$6.00
SWEET PEPPER CHEESESTEAK.....$6.00
CHEESESTEAK HOAGIE.....$6.50
CHICKEN STEAK.....$6.00
CHICKEN CHEESESTEAK.....$6.50
BUFFALO CHICKEN CHEESTEAK.....$6.75
STEAK ROYAL.....$7.00
(INCLUDES FRIED ONIONS,
SWEET PEPPERS, MUSHROOMS,
PEPPERONI, MOZZARELLA, & SAUCE)

SALADS

GARDEN.....$3.50
TUNA SALAD.....$5.00
CHEF (TURKEY, HAM & AM. CH.).....$6.00
HAM & CHEESE.....$5.50
TURKEY & CHEESE.....$5.50
GRILLED CHICKEN.....$6.00
GREEK.....$5.50
GRILLED CHICKEN.....$6.00
GREEK CHICKEN SALAD.....$6.50

PLATTERS

CHICKEN FINGER.....$6.00
TURKEY CLUB.....$6.50
HAMBURGER.....$6.00
CHEESEBURGER.....$6.50
TURKEYBURGER.....$6.50
TURKEY CHEESEBURGER.....$7.00
4 WINGS AND FRIES.....$6.00
6 WING DINGS AND FRIES.....$7.00

SIDE ORDERS

FRIES.....$3.00
CHEESEFRIES W/ WIZ.....$3.50
PIZZA FRIES.....$4.00
ONION RINGS.....$3.50
CHICKEN FINGERS$4.00
10 BUFFALO WINGS$5.00
6 WING DINGS.....$5.00

HOAGIES/GRINDERS

ITALIAN.....$6.00
HAM & CHEESE.....$5.50
TURKEY & CHEESE.....$5.50
TUNA (HOMEMADE).....$6.00
SEAFOOD SALAD.....$6.00
CHICKEN SALAD (HOMEMADE).....$5.50
MIXED CHEESE.....$4.50
AMERICAN CHEESE.....$4.00
CORNED BEEF.....$6.50
HOT ROAST BEEF W/ AM. CH. & GRAVY.....$6.50

WRAPS

GRILLED CHICKEN CAESAR.....$6.00
TUNA SALAD (HOMEMADE).....$5.50
CHICKEN SALAD (HOMEMADE).....$5.50
HAM & CHEESE.....$5.00
TURKEY & CHEESE.....$5.00
SEAFOOD.....$6.50

SANDWICHES

Turkey.....$4.50
Ham.....$4.50
Cheese Sandwich.....$4.00
Roast Beef.....$5.00
Corned Beef.....$5.50
Tuna Salad (homemade).....$5.00
Chicken Salad (homemade).....$5.00
Grilled Chicken.....$6.00

SPECIALTY SANDWICHES

GYRO.....$5.00
CHICKEN GYRO.....$5.50
GRILLED CHICKEN ON PITA.....$6.00
ALL BEEF HOT DOG.....$3.50
HOT OR MILD BEEF SAUSAGE.....$4.00
SWEET ITALIAN SAUSAGE.....$4.00